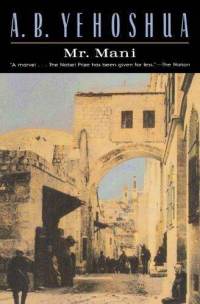
Yehoshua, A. B. (1936-

A leading Israeli writer and cultural figure since the 1960s, Avraham B. Yehoshua’s work was recognized already in his twenties as a "new wave" in modern Hebrew literature. His absurd plots and obsessive protagonists signaled a break with the realist style and ideological collectivism characterizing the literature of a generation that had fought to establish the State of Israel in 1948. By contrast, the "new wave" writers moved toward abstract modernism, identity fragmentation, and absurd plots which, in Yehoshua’s case, revolve around dysfunctional families and tensions between nations and generations.



His first novel, *Ha-Meahev* (1977, The Lover) surprised readers accustomed to his short stories because here Yehoshua moved away from an abstract surrealism to engage more directly with Israeli reality in the aftermath of the Yom Kippur War of 1973. The social and political engagement of his subsequent fiction is so strong that all of his novels can be called condition-of-Israel novels, even when they are set in historical rather than contemporary contexts, as in *Masah el Tom Ha-Elef* (1997, A Journey to the End of the Millennium), set in the Middle Ages, and *Mar Mani* (1990, Mr. Mani), a postmodern historical novel composed of five complex conversations going backwards in time to cover 200 years of Jewish life around the Mediterranean basin.



Yehoshua's masterpiece, *Mr. Mani*, brought to the fore his Sephardic roots as a descendant of Ladino-speaking Jews who lived in Jerusalem and the Mediterranean for many generations. But instead of using his ethnic identity to present a narrow social perspective, Yehoshua’s sephardism generates a social and religious panorama that includes Sephardic and Ashkenazi Jews as well as Muslims, Christians, and even pagans from different age groups and classes. This panoramic interface enables him to deal provocatively with moral and existential challenges to Israeli identity and survival in the past and in our current time.

As a public intellectual of considerable influence in Israel and abroad, Yehoshua’s preoccupation with what he calls the "diaspora neurosis" never fails to generate heated debates about Jewish identity. One such international debate became known as *The Yehoshua Controversy*: [http://www.ajc.org/atf/cf/%7B42D75369-D582-4380-8395-D25925B85EAF%7D/Yehoushua\_Controversy\_2006.pdf](http://www.ajc.org/atf/cf/{42D75369-D582-4380-8395-D25925B85EAF}/Yehoushua_Controversy_2006.pdf). A frequent guest at cultural events in Israel, Europe, and America, his public outreach through lectures, editorials, and essay collections enriches our understanding of the ideological dimensions of his works.

Stylistically, A.B. Yehoshua is indebted primarily to Faulkner’s fragmentation of multiple points of view and to Agnon’s projection of historiosophic and intertextual references unto a modern plot. However, his brand of psychological realism also owes much to Doestoievsky's focus on what Yehoshua has called “the terrible power of a minor guilt.”

Translated into over 28 languages, his novels and short stories have been adapted to film, television, theatre and opera. A Jerusalem native who spent most of his professional life teaching and writing in Haifa, Yehoshua recently moved to Tel Aviv with his wife, the psychologist Dr. Rivka Yehoshua, to live near their children and grandchildren.

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SELECTED WORKS:

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| Short Story Collections:  *The Death of the Old Man* (1962, Mot Ha-Zaken, *הזקן מות*)  *Facing the Forests*(1968, Mul Ha-Ya’arot, *היערות מול*)  *9 Stories* (1970, *סיפורים 9*) |

*Early in Summer of 1970* (1972, Bi-Thilat Kayitz, *1970 קיץ בתחילת*)

*The Continuing Silence of a Poet* (1988)

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| *Novels:*  *The Lover* (1977, Ha-Meahev, *המאהב*) |
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| *A Late Divorce* (1982, Gerushim Meuharim, *מאוחרים גירושים*) |
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| *Five Seasons* (1987, Molcho, *מולכו*) |
|  |
| *Mr. Mani* (1990, Mar Mani, *מאני מר*) |
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| *Open Heart* (1994, Ha-Shiv`a Me-Hodu [Return from India], *מהודו השיבה*) |
| *A Journey to the End of the Millenium* (1997, Masah El Tom Ha-Elef, *האלף תום אל מסע*) |
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| *The Liberating Bride* (2001, Ha-Kala Ha-Meshachreret, *המשחררת הכלה*) |
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| *A Woman in Jerusalem* (2004, Shlichuto Shel Ha-Memune Al Mashabei Enosh [Mission  of the Human Resource Man], *אנוש משאבי על הממונה של שליחותו*) |
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| *Friendly Fire*  (2007, Esh Yedidutit, *ידידותית אש*)  *Retrospective* (2011, Hesed Sefardi [Spanish Charity], *ספרדי חסד*)  Drama:  *Possessions* (1986, Hafatzim, *חפצים*)  *An Evening in May* (1975, Layla Be-May, *במאי לילה*)  Can Two Walk Together? (2012, Hayilhu Shnayim Yahdav, *הילכו שנים יחדיו*)  Essay Collections: |
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| *The Wall and the Mountain* (1989 , Ha-Kir VeHa-Har, *וההר הקיר*)  *Between Right and Right*(1980, Bi-Zchut Ha-Normaliut, *הנורמליות בזכות*)  *The Terrible Power of a Minor Guilt* (1998, Kocha Ha-Nora Shel Ashma Ktana,  *קטנה אשמה של הנורא כוחה*) |

*Homeland Grasp* (2008, Achizat Moledet, *מולדת אחיזת*)

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